

Use this sheet for the 2 East Transept Windows only.

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

at 2500 a wa the price would be 83.33 per sq ft. on Aug 26. Sept 29, 1957. Did not

3101

City or Town Cincinnati (Hyde Park) State Ohio No. 3101
Observatory Avenue at Grace. Date of Completion Soon as poss. At least by Fall, 1957. Try for June 16. Anniv.
Church Hyde Park Community Church
Donor and On Committee: Mr. R. H. Kellogg, c/o The Procter and Gamble Co.
Address Ivorydale, Cincinnati 17, Ohio.
Charles Frederick Cellarius, 906 St. Paul Bldg, Quality of Glass \$4000-\$5000 for both (\$62. - \$78.12). This was figured on all shapes for 2 windows
Architect Cincinnati 2, Ohio.
Denomination Dr. Radcliffe.
and Minister Loss 7 1/2 % of 375.00 4/2/50 4/26/55

Footage 30 feet each window. Sizes, full sight
Ventilators No. Set by

Position in Church 2 transept windows. Women's window, left; Men on Right.

Height from floor 11'4" Protection Glass Groove Rabbet Stone Wood

Points of compass 2
Quality of light East and West. See photograph sent by Riordan, showing shadow on one window in west transept, caused by stair bay in parish house
Inscription None

Design wanted Staging
Shipping address Blue-prints Received

Bill to from John Riordan. Templets

Photos of Cartoons Mailed Women's window left; men's window right.

General Information Note: There is tracery on the transept windows.

August 3, 1950 - Dr. Radcliffe: - the transept windows, - a Madonna or Mothers window, and a Children's window, probably on the left; - and a Youth and a Men's window with Saint Joseph on the right.

4/26/55. Dr. Radcliffe will work out subjects for these - men in one, and women in the other, possibly Susanna Wesley, Teresa and Monica. The donor is interested in them in memory of her mother and father (Great men and women of Christianity as subjects). Dr. Radcliffe took a photograph of the Passaic Parents Window - he liked the treatment of the various sizes in medallions of this window.
Note: Emphasize the reds and blue on the transepts, and have some red and blue emphasis in mind on the rest of the aisles - not too strong, but have it in mind.
Dr. Radcliffe will send blueprint of the transept windows. He will look up about the tracery on these also.

For addresses of those to be notified as window progresses, see other side.

62
32
124
86
108

Contract rec'd for 2 E. transept windows

This was figured on all shapes for 2 windows

Octo6,1955. Make a rough sketch showing about how many figures or medallions can be reasonably included to scale with the other windows.

See photograph sent by John Riordan showing the west side - one window in the transept is in shadow, caused by stair bay in the parish house. East side all in clear (Grace Avenue.).

We have made two rough sketches suggesting ways in which your transept windows could be designed.

In both cases we have kept in mind the windows you especially liked in the First Presbyterian Church, Passaic, with pleasant combinations of figures and medallion subjects.

One is in smaller scale than the other, and I think it would be possible to have even somewhat larger dominant figures, for instance, occupying the position of the upper blue figures and the small circular medallions below, in the B sketch.

However, we must be careful to introduce a pleasant scale and transition between your aisle and chancel windows.

The design could be somewhat simpler, with only two dominant figures, and two subject medallions, with minor symbols in each window, giving a greater expanse of foliated field; so actually you can have a great deal of freedom in the choice and development of themes.

Dr. Radcliffe says Keep transept full rich color - deep. 1/11/56.

Dr. Radcliffe's preference is for the larger figures, as being more in scale with the other windows. "I realize the color in this wash drawing is purely tentative. But I should personally prefer the vibration of the red against blue more than the purples that are used and the greens. I have another question about the white angels between the upper and lower figures. I am wondering whether this will tend to divide the window because of the striking difference in values. In terms of unity of color design and value, I preferred the other window with the smaller figures, but I am sure that you can perfect the larger figure one, so as to get the unity and richness which we desire." (Keep in mind the predominance of red and blue rather than the purples and greens. Also avoid the separation that might be caused by the white angels, and keep more to the purity of color of the smaller scale sketch.)

These windows to have four women and four men - and perhaps an additional dominant one in the quatrefoil at the top, and two smaller medallions in the bases - or these spaces could be devoted to symbols.

5/31,56. The Two east transept windows, to be devoted to men and women; the Men's wd have S. Francis in the rose at the top; next, Luther and Wesley; and in the smaller medallions, the Pilgrims and the Circuit Rider; next Asbury and Schweitzer; and the ship with sail inscribed with the cross, and the lamp below. Base: Businessman at desk; modern preacher.

The Women's window, to have S. Cecilia at top, next Monica and Suzanna Wesley; then Priscilla Alden and the Pioneer Woman in the smaller ones; and Florence Nightingale and Jane Addams. The symbols at the bottom, the rose and shield inscribed with the cross. Base: Modern mother and child; teacher.

July 27, 1956. East Transept Windows, Hyde Park Com. Meth. Ch.

Although we have retained the light/fields in harmony with the aisle windows, we have suggested an abundance of pure, rich color throughout the designs. As in the aisle windows, foliated pattern enriches the fields, outlining the medallion shapes.

As planned, they are devoted to great leaders, - one, men; and the other women.

Saint Francis is the dominant figure in the tracery rose of the men's window. Here, we have departed from his traditional habit to symbolize the radiance and warmth of his character, and to suggest his canticles of the sun. His friends, the birds, are indicated in the field.

The upper figures in the lancets are Luther and Wesley. In the smaller medallions below are the pilgrims, and the circuit rider; next, Asbury and Schweitzer with the medical symbol of the caduceus; and at the base of the lancets the ship with sail inscribed with the cross, and the lighted lamp. *panels.*

In the separate panels below, we have tried to suggest all devoted effort in our own times, - the modern business man at his desk and the preacher in his pulpit, - those who lead exemplary lives and accomplish good works without receiving great acclaim.

Saint Cecilia, holding a small ^{organ} ~~order~~, occupies the upper position in the women's window. Next, are Saint Monica and Suzanna Wesley. Then Priscilla Alden and the Pioneer Woman, Florence Nightingale and Jane Addams, with the symbols of the rose of divine love and the shield inscribed with the ~~cross~~ ^{cross} of faith.

^{and at the base}
Again, we have introduced contemporary symbols in the lower openings, - the modern mother taking care of her child and the teacher.

We have tried two design arrangements for these lower panels. In the women's window we have made use of the vine forms to enrich the field and outline the medallions, while in the men's window we have dispensed with much of the foliated pattern, although it springs from the border at intervals...."

Revisions to be made in the designs - Dr. Radcliffe's comments:

"First of all I do not like the light background about the figures. ~~THEY ARE TOO LIGHT AND DO NOT CONTRAST WITH THE BACKGROUND~~...You said that these were retained in harmony with the aisle windows. However, the aisle windows are not like this. They set the red figures against the blue field and the blue figures against the red field. I had particularly suggested that these windows be ~~like~~ a bit richer than the aisle windows, both because they receive the morning sunlight which slants directly through them toward the congregation, and also because I believe such windows are more vibrant in themselves. They would have for me more of the feel of the Catholic windows of Chartres. This is my first major criticism.

My second basic reaction is that the figures are too stiff, too straight, and too regular. Since these windows are very slender anyhow, this emphasis seems to me a little too severe in your proposed treatment. ...In the preliminary sketches which you proposed there was far more rhythm and flow to the design.

Then too, in the separate panels below our original suggestion had been to place the symbols which now appear at the base of the lancets. If this were done it would eliminate the figures that you have added in the lower panels and thus allow a bit more room as originally planned for the figures in the lancet. I do not object to the figures in the separate panel, if you believe that they add to the design, but they were not what we had planned. Of the two I greatly prefer the separate panels below in the woman's window, as they are far less stereotyped and set.

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Later letter: "I am enclosing a bulletin which we used...contains a picture of the pioneer woman in Kansas City. It has a certain amount of dynamic strength to it and might suggest the spirit of the portrayal in the smaller middle medallion of our window. This is merely the suggestion of an idea. MAY WE HAVE THE BULLETIN BACK, AS IT IS OUR ONLY COPY.

As to the severity of treatment or the movement of the figures, I did not mean to imply a radical movement but more in the spirit of the earlier preliminary sketches.

As to color, we have had in mind that these windows would tone in more with the chancel window than with the aisle windows. We had also spoken of the fact that because they are recessed in the transept and on a separate plane they might be rich and distinctive in themselves. I particularly liked the effect not merely where a blue figure is against a continuous red field, but where there is some inter-blending of red and blue to produce the beautiful color vibration which is characteristic of many of the older Connick windows."

(Keep in mind comments on backgrounds - the severity of the figures, keeping in mind the earlier sketches - also eliminate the lower panels and bring the symbols into these panels, making the upper medallions somewhat larger. Refer to Pioneer Woman picture he sent, and return this folder to him.

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Latest Revision

At last we have the color sketches for your east transept windows ready to send you. I am sorry that the designer's illness has greatly delayed them.

I think you will now find the full color palette that you want, with minor passages of silvery tones through the foliated fields, setting off the richness of the medallions. Even these background tones can be subdued and held down.

As in the first sketches, they are devoted to great leaders, one man and the other women.

Saint Francis is the dominant figure in the tracery rose of the men's window. His friends, the birds, are indicated in the field.

The upper figures in the lancets are Luther and Wesley. In the smaller medallions below are the pilgrims, and the circuit rider; next, Asbury and Schweitzer with the medical symbol of the caduceus; and in the base panels the ship with the sail inscribed with the cross; and the lighted lamp.

Saint Cecilia, holding a small organ, occupies the upper position in the women's window. Next, are Saint Monica and Susanna Wesley. Then Priscilla Alden and the Pioneer Women, Florence Nightingale and Jane Addams; and, at the base, the rose of divine love and the shield inscribed with the cross of faith.

Dr. Radcliffe's

"I am particularly pleased with the women's window. The suggestion of flow or movement in the design is outstanding. Also the colors are rich and varied...

In the men's window there is a sameness of blue coloring in the outer garments of the figures, which might be somewhat more varied in its final form. Also the red backgrounds in this watercolor do not have the variety that is shown in the women's window. These are small items, but I am anxious that the windows shall be as perfect as possible. You speak of the full color palette that has been used. This is essential in this window as we do have the problem of sunlight slanting directly through these windows into people's eyes. The present semi-opaque amber glass diffuses this light, so that it does not stab directly into the eyes of the congregation. Of course, the whole effect at present is entirely too bright. But when we place the windows in position I do want that there shall not be annoyance from this source. It would only be a problem very early in the morning, but we are now frequently having 8:30 services to take care of our congregation.

The blue for the robe of St. Francis is very attractive against the red. The only figure that I question in the design at all is the one of John Wesley. No one to whom I have shown it has been able to read it immediately as characteristic of him. Even after I tell them who it is they tend to puzzle over it. Could it in any way be modified? I realize your problem of making a distinction between Martin Luther and John Wesley in order to avoid sameness. But I still think that it could symbolize this Methodist leader a bit more convincingly..."